



Current Exhibitions

Mosaic of the Drinking Contest of Herakles and Dionysos is in Antioch: The Lost Ancient City (Worcester Art Museum 1933.36).



Cover: Detail of the recently acquired Duncan Phyfe sideboard and cellarette, made about 1840 chiefly of rosewood veneer with pine and poplar secondary woods (John L. Severance Fund 2000.72.1-2)

Antioch: The Lost Ancient City

North Exhibition Gallery, through June 3

A Late Classical metropolis brought to life through a wealth of artifacts

Sponsored by National City

Architecture of Silence: David Heald Photographs

Gallery 105, through May 23

A meticulous exploration of the architecture of Cistercian abbeys

American Space: Landscape Photography, 1900-1950

Gallery 103/104, through May 23

Photographs from the museum collection

Conserving the Past for the Future

South Exhibition Galleries, through May 6

A searching examination of museum conservation, including its philosophy and methodology

Supported by Patron Sponsors Mary and Leigh Carter

Cleveland Builds an Art Museum, 1884-1916

Lower Level/Education

Photos and drawings from the archives document the 1916 building's design and construction



From the Director

Dear Members,

Our South Galleries are the site of an exhibition that should be fascinating for all who know and love our permanent collection and who are intrigued by conservation and restoration. *Conserving the Past for the Future* is an exhibition that examines how our professional staff of conservation specialists deal with the challenges arising from the effects of time, handling, and change for the art treasures of our permanent holdings. Our longtime greeter—Rodin's monumental bronze cast of *The Thinker*—has moved indoors from his customary perch in order to welcome you to this exhibition, and his story along with many others will be told. There will be interactive features in the exhibition and on our Web site (www.clevelandart.org).

Meanwhile, in the main north exhibition gallery, *Antioch: The Lost Ancient City* presents works of art from the easternmost great city of the Roman Empire, located close to the Mediterranean in what is now Turkey. In Antioch, East met West and the ancient theology of Rome met the emerging Christianity, intertwining influences expressed through gorgeous mosaics, sculpture, frescoes, glass, metalwork, and other creative forms. Though dated tickets are required, they do not stipulate a specific entry time. Admission is free for members.

I encourage you to attend an all-day conference related to the *Antioch* exhibition on Saturday the 28th. *Life in the Eastern Empire* gathers scholars and experts from around the nation to discuss the fascinating art and history of this lost ancient city. Tickets are available at the ticket center. Yet

another conference, the previous Saturday morning, is part of a Cleveland Artists Foundation series called *Cleveland's Creative Essence: The Distinctive and Distinguished—Forging the Future*. Admission is free to this event, which examines our region's artistic past, present, and future.

The Gala Music subscription series draws to a close with France's up-and-coming Quatuor Parisii, spanning three centuries of string quartet repertoire on Wednesday the 4th. Then the incomparable violinist Pamela Frank visits the Gartner stage the following Wednesday to play works by Beethoven and Brahms with her favorite accompanist—pianist Claude Frank, her father. On the 6th, the final VIVA! performing arts concert, Café Noir, is nearly sold out. Watch for next season's Gala and VIVA! subscription brochures soon.

I also call your attention to an event taking place on Tuesday, May 1, from 1:00 to 3:00. Chris Giftos, master floral designer for the Metropolitan Museum of Art in New York, will conduct a lecture/demonstration of his art. Tickets for the program, sponsored by the museum's Womens Council, are \$35 through the ticket center.

Finally, don't miss Circle of Masks on Sunday the 22nd, the annual kickoff event for Parade the Circle Celebration. It's always a lively and energizing afternoon.

Sincerely,

Katharine Lee Reid, Director

Don't miss Circle of Masks, Sunday afternoon, April 22, 1:00–4:00.



Plain and Fancy

ACQUISITION



Their simple but elegant style and the technical perfection of their execution rank this sideboard and cellarette among the very best surviving examples of Phyfe's furniture in the "Grecian plain style."

Duncan Phyfe has lent his name to a stylistic category of furniture, thus becoming the most famous American cabinetmaker active in the era before the inauguration of large-scale industrial production of furniture. Born in Scotland in 1768, Phyfe received training in his craft in Britain before settling in New York by 1790, where he soon established himself as the major local supplier of fashionable furniture in a style recognizably his own—though based on European, especially English, precedents. This furniture was closely related to that included in the various design publications of his British contemporary, Thomas Sheraton, and is characterized by simple, straight lines, thin legs (often reeded), and classically derived ornament carved in low relief.

Around 1830 a significant change occurred in the style of New York furniture in general, and of Phyfe's in particular. Carving and gilt metal mounts were eliminated and surface ornamentation was achieved through the use of highly polished veneers of two tropical woods: mahogany and rosewood. He made frequent use of scrolled console-

shaped supports that seem to have been adopted from French and German sources, rather than English. This late work has been termed his "Grecian plain style." Among the first examples of this mode is a Phyfe console table now in the White House, which is documented as having been made in 1834. More specifically relevant to the sideboard and cellarette recently acquired by the museum are pieces of almost identical form, part of the furnishings Phyfe is known to have supplied in 1841 and 1842 for Millford, a great country house in South Carolina, where they are to be found today. The only significant differences are that the Millford pieces are made of mahogany, not rosewood, and the sideboards lack the mirrored back of the Cleveland example.

In 1847, Duncan Phyfe came to the end of his long and successful career as a cabinetmaker in New York, and the remaining stock of his firm was put up for sale at public auction. Included were the following two lots:

318: 1 splendid rosewood sideboard Table, with very large French plate glass back, 2 drawers and 2 trays, and white marble top

Its lack of a metal lining indicates that this cellarette, unlike some pieces of similar form, was intended for the storage of wine in bottles or decanters, not for chilling it.



Phyfe's use of very fine, precisely made dovetails in his drawers is characteristic of his work and that of his best British contemporaries.



The White House pier table is one of a pair purchased from Duncan Phyfe in 1834 for \$260 (Photo by Bruce White, Copyright 2000 White House Historical Association).



319: 1 splendid rosewood Cellant, cove top, and scroll standard to match

Although it is not certain that the pieces now in the museum are those included in this auction, the verbal description fits them exactly—even down to the two mahogany trays, still in place in a central compartment of the Cleveland sideboard between the two drawers. Wine of the 19th century had much more sediment than it does today; to avoid its dispersal, bottles were kept in the horizontal position in which they had been stored in the cellar until the wine was decanted in the dining room. The bottles thus were transported while lying flat in these trays.

Phyfe's furniture of this period did not become as heavy and bulky in its forms as that of some of his contemporaries. Despite their architectural monumentality, these pieces preserve the graceful, tensile lines associated with his earlier work, a signal achievement of the final chapter in a distinguished career.

■ Henry Hawley, Curator of Baroque and Later Decorative Arts and Sculpture



Meet Two New Curators

In the past two years the museum staff has been strengthened by the arrival of two distinguished scholars. First, Sylvain Bellenger arrived in 1999 to become curator of 19th-century European paintings; Chief Curator Diane De Grazia later handed to him the balance of her paintings duties, and his title is now Ingalls Curator of Paintings.

"I was the very last appointment of Bob Bergman," recalls Bellenger, who previously was director of the Château de Blois in France. "I was contacted by Diane while I was a Kress Fellow in Washington. She asked if I knew anyone who wanted to be interviewed for the position of curator of 19th-century European paintings at Cleveland. Then she said, 'How about you?' I answered, 'I'm not looking for a job. I'm very happy where I am at Blois, and I have a major exhibition coming up. No, thank you.' But she was very persistent. So I visited the museum in 1998. I was extremely impressed by the quality of the collection, especially in my area of expertise. I knew Cleveland by reputation was a very serious, scholarly museum with a well-informed audience. There are exhibitions made in Cleveland that cannot be expected from any other American museum. So I was shaken. I began to wonder.

"Diane asked me to come again and meet the director, Bob Bergman. The first time we just

okay. So, over time, I was slowly persuaded to come.

"It was always appealing to me to work somewhere that was not natural to me, where the culture was not familiar. Besides the language, one of the differences may have to do with a Catholic country versus a largely Protestant one. You really have to think constantly. My impression of the United States was based on New York and Washington and the West Coast—I really had no experience of the Midwest until I came here. The kindness of the people is striking. There is amazing goodwill, and a desire to do great public works, such as this museum and the Cleveland Orchestra. People in this museum are very dedicated to the public, and they have an extremely strong sense of the museum's commitment to its community.

"I must say that I live in Cleveland exactly as I lived in Paris. I have an apartment in Shaker Square. I get up in the morning and walk to the same café for breakfast every day. I have never owned a car in my life—though I think I will buy one. The countryside is beautiful.

"There have been three great moments for me so far: the acquisition of the Flandrin [the double portrait featured in the January *Magazine*]; the selection of an extremely civilized, intelligent, and gracious woman, Katharine Lee Reid, as director; and to be asked to organize a major Girodet exhibition in 2005. And I would add that it's very exciting to be involved in rethinking the interpretation of the collection, to be defining how a museum will be in the 21st century."

Sylvain Bellenger stands before Jacques Louis David's Cupid and Psyche from 1817 (Leonard C. Hanna Jr. Fund 1962.37). "David is very rare in America. You find only his late works; all the early works are in France. It's interesting to examine how the late David is related to his earlier Neoclassicism, to the Belgian and Flemish schools, to the rising Romanticism. He abandoned the heroic subjects he had done as a state painter before his exile and went back to the eroticism of his earliest work.

"People find it very hard not to touch the painting, so we have to have it alarmed. It's extraordinary that something painted in 1817 can still have today such a direct connection to the public."



talked about art. The next time, Bob asked me if I thought Pierre Rosenberg, director of the Louvre, would think it would be all right for a French curator to work for an American museum. Pierre was not very happy about it, but he said it would be

Last year, Susan Bergh became the museum's first curator of the art of the Americas, one of two new positions created in place of the former curatorship of the art of Africa, the Americas, and Oceania. A specialist in the art of ancient Mexico and Peru, Bergh is the first curator appointed by Katharine Lee Reid. She is a full-time associate curator, and the museum is searching for a specialist in African art to fill a part-time position that will be shared with Case Western Reserve University.

After serving as an assistant curator at the Brooklyn Museum of Art and as a research assistant at the Metropolitan Museum in New York, Bergh taught for two years at Texas Christian University in Fort Worth while completing her doctorate (which she earned from Columbia in 1999). "But while I enjoyed teaching," she says, "I found that I missed working directly with objects, and I longed for the chance to excite broader audiences about the ancient arts of this hemisphere. These works, in spite of their beauty and richness, are not



"This small ceramic female figure from the Nasca culture of Peru is one of the museum's finest renditions of the human form," says Susan Bergh, "but we know very little about who she represents and what she means" (ca. AD 100–600, John L. Severance Fund 1997.184).

"A great challenge in ancient American arts is that few or no written texts exist to help us understand. As a parallel, imagine if we had to interpret a Renaissance painting of the Annunciation without the aid of the Bible. The lack of native texts is an impediment, but, to me, also an incentive, since study of ancient American art begins with mystery and wonder and forces me to challenge my most basic assumptions."



well known. I was attracted to the Cleveland position for several reasons. First is the ancient American collection, which is manageably small and widely admired for its caliber. Second is the museum itself, which is regarded as one of the best of its size in the world and has a reputation for supporting exhibitions that have popular appeal as well as scholarly depth. Not losing touch with research was an important consideration for me.

"It was also very attractive that Katharine Lee Reid had divided the former curatorship into two positions, which not only provides me the chance to concentrate solely in my area of expertise, but also signaled a hearteningly open and democratic attitude that she brings to the arts of 'non-Western' cultures. Finally was Cleveland itself, which I liked immediately. It's a true, gritty urban center with an interesting history and an ethnic diversity that I came to prize while living in New York. And I am constantly impressed that Cleveland has so vigorously and consistently supported excellence in the arts, through the museum, the orchestra, and elsewhere. All of these things made this ancient American curatorship extremely desirable, and I

look forward to dialogue with the museum's audience through special exhibitions and other programming."

Before undertaking plans for a special exhibition, however, Bergh is working on a limited reinstallation of the main ancient American gallery, located across from the Asian galleries on the museum's main floor. "The main gallery, where the ancient Mesoamerican and Andean objects are displayed, will be reworked, in part as an exploration of how the collection might be installed after the building expansion," she says. "I'm also interested in experimenting with methods of presentation, in line with the museum's new initiative in collection interpretation. Among other things, I'd like to provide greater cultural context as well as tease out relationships among artistic traditions."

■ Gregory M. Donley, Magazine Staff

Architecture of Silence: David Heald Photographs
through May 23

The Architecture of Silence

Like a religious pilgrim in search of divine inspiration, David Heald has crisscrossed France to photograph the remarkable architectural achievements inspired by the Cistercian order of monks. In response to a perceived loosening of Benedictine rule, the guiding principles for monastic life, the Cistercians sought to bring spiritual rigor back to religious devotion. Their quest was for an inward-looking life that emphasized liturgy, sacred reading, and manual labor. Established in 1098, this religious order flourished in the 12th and 13th centuries when hundreds of Cistercian monastic communities dotted the European landscape. In France they tended to be isolated in the countryside, often in valleys, enabling the residents to look upward toward the heavens. Critical to their spirituality was the community's place in the natural environment.

The Cistercians' daily ritual and routine, performed largely in silence, was brilliantly facilitated by an architecture of minimal spaces, devoid of

vivid color and narrative decoration. These amazingly straightforward spaces—be they church, cloister, chapter room, or auxiliary building—appear remarkably contemporary, especially when compared with the spare architecture of the early modernist Le Corbusier or with minimal sculptures of such contemporary artists as Donald Judd, Carl Andre, and Sol LeWitt. Through his keen ability to compose and light his subjects, Heald's photographs accentuate the simple directness of the architecture's structural shapes, methods of construction, and exquisitely proportioned rooms where crisp lines were formed by the columns, barrel ceilings, and arched vaults. His hauntingly beautiful gelatin silver prints are tantalizingly physical, easily conveying the textural qualities of the stone and brick used to create these buildings.

A year after graduating from Case Western Reserve University in 1973, the Cleveland-born Heald began his career at the Cleveland Museum of Art, becoming assistant photographer. In 1981

Heald's photographs, like Entrance to the South Aisle, Le Thoronet from 1986, are saturated with surface detail, penetrating illumination, and rich tonal range, aesthetically recording the inherent architectural and spiritual qualities of Cistercian abbeys (gelatin silver print, 40.6 x 50.8 cm, courtesy of the artist).



In Church from the North-east, Loc-Dieu from 1989, the building appears to grow naturally and inevitably from the landscape, which is characteristic of Cistercian architecture (gelatin silver print, 40.6 x 50.8 cm, courtesy of the artist). In this lovely exterior view, Heald captures the perfect union between the architecture and its environment.



he joined the staff of the Guggenheim Museum, where he is currently chief photographer. Documenting works of art in galleries designed by Frank Lloyd Wright awakened Heald's interest in photographing architecture. In 1985, while on vacation in southern France, he visited his first Cistercian abbey, Le Thoronet. So moved by the experience, he spent the rest of his stay photographing that great medieval structure. Heald began to research Cistercian architecture and over a decade made seven trips to France. Ultimately, he created some 200 to 250 negatives using a 4 x 5-inch view camera. Relying on natural illumination, many of the darkly lit spaces required long exposures, ranging from three to 20 minutes. Last fall, Abrams published 97 of those images in a handsome book, with an insightful essay on Cistercian life and architecture by Terryl N. Kinder, a medieval architecture historian and archaeologist.

In the 17 photographs on exhibition, Heald was most successful in capturing the essence of these incredible spaces, their emotional impact. Through the clarity of his detailed images, the buildings' special union of light, space, and texture is succinctly, beautifully expressed. His serene photographs perfectly render the distinguishing quality of Cistercian architecture and monastic life: silence.

■ Tom E. Hinson, Curator of Photography



The clean lines and unadorned design quality of Cistercian architecture are expressed in this detail photograph, Capital in the Cloister, Fontenay from 1990 (gelatin silver print, 35.6 x 27.9 cm, courtesy of the artist).

S M T W T F S
 1 2 3 4 5 6 7
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 15 16 17 18 19 20 21
 22 23 24 25 26 27 28
 29 30

April

1 Sunday

Animals in Art

1:30 gallery talk ⑤
Quo Vadis? 1:45 film ⑤

Mosaics of Life in

Antioch 2:00–4:30

Family Express workshop

Martinů String

Quartet 2:30

Musart Matinée concert

3 Tuesday

Highlights Tour

1:30

4 Wednesday

Animals in Art

1:30 gallery talk

Richard Rodda

6:30 preconcert talk

Early Zeman

Shorts 7:00 film

Quatuor Parisii

7:30 Gala Music concert ⑤

5 Thursday

First Thursday

Curatorial consultation for members only, by appointment
Highlights Tour 1:30

6 Friday

Highlights Tour

1:30

The Secret

Museum 5:30

John R. Clark presents the annual Harvey Buchanan Lecture

Who Does Your

Hair? 6:00 gallery talk

The Fabulous

World of Jules

Verne

7:00 film ⑤

Café Noir 7:30

VIVA concert ⑤

7 Saturday

Dutch 17th-

Century Art 10:30

gallery talk

Highlights Tour

1:30

8 Sunday

Adventures in

Art Conservation

1:30 guest lecture by Joyce Hill Stoner

Islamic Art 1:30

gallery talk

The Fall of the

Roman Empire

1:45 film ⑤

Mosaics of Life in

Antioch 2:00–4:30

Family Express

workshop

Karel Paukert

with the Euclid

String Quartet

2:30 curator's recital

10 Tuesday

Highlights Tour

1:30

11 Wednesday

17th-Century

Dutch Art 1:30

gallery talk

Rebecca Fischer

6:30 preconcert talk

Journey to

the Beginning

of Time 7:00

film ⑤

Pamela Frank,

violin and

Claude Frank,

piano 7:30 Gala

Music concert ⑤

12 Thursday

Highlights Tour

1:30

13 Friday

Highlights Tour

1:30

The Robe 6:45

film ⑤

14 Saturday

Highlights Tour

1:30

15 Sunday

Choice of Color

and Shade of

Meaning 1:30

gallery talk

Roman

Mythology

2:00–3:00

storytelling

Festive Music

for Trumpet

and Organ 2:30

Karel Paukert, organ

with Jack Sutte,

trumpet

Marvelous

Mosaics 3:00–

4:30 Family Express

workshop

17 Tuesday

Highlights Tour

1:30

Sophia Loren in *The Fall of the Roman Empire*, the 8th



22 Sunday

Circle of Masks

1:00–4:00 kickoff event for parade season

Islamic Art 1:30

gallery talk

Christopher

Dresser 1:30

Trideca Society

lecture by Cheryl

Robertson

Fellini Satyricon

2:00 film ⑤

University Circle

Wind Ensemble

and Guests 2:30

Musart Matinée

concert

24 Tuesday

Highlights Tour

1:30

25 Wednesday

Trash or Treas-

ure 1:30 gallery

talk

War of the Fools

7:00 film ⑤

Benedetto Lupo,

piano 7:30 Musart

Mondial concert ⑤

26 Thursday

Highlights Tour

1:30

27 Friday

Highlights Tour

1:30

Gold and Gems

6:00 gallery talk

Basic Parade

Workshop 6:00–

9:00 ⑤

A Funny Thing

Happened on

the Way to the

Forum 7:00 film ⑤

28 Saturday

Life in the

Eastern Empire

9:00–4:00 Antioch

symposium ⑤ ⑤

American Art

Sampler 10:30

gallery talk

Highlights Tour

1:30

Basic Parade

Workshop 1:30–

4:30 ⑤

29 Sunday

Gold and Gems

1:30 gallery talk

Basic Parade

Workshop 1:30–

4:30 ⑤

RTA Bus

Drivers Day

2:00–5:00

A Funny Thing

Happened on

the Way to the

Forum 2:00

film ⑤

Mosaics of Life in

Antioch 2:00–4:30

Family Express

workshop

Percussion

Group Cincinnati

2:30 Musart

Matinée concert

Percussion Group

Cincinnati, the

29th



Benedetto Lupo, the 25th.



① Tickets required
 216-421-7350

✓ Sign-language
 interpreter

③ Admission
 charge (films \$6,
 CMA members \$4;
 Gala concerts
 \$20 and \$18, CMA
 members \$16
 and \$14; other
 events vary—please
 check listings)

Ⓡ Reservation
 required

Symposium

Life in the Eastern Empire

Saturday, April 28, 9:00–4:00.

Topics and speakers include *The Mosaics of Antioch*, Christine Kondoleon, Worcester Art Museum (organizer of the exhibition);

Religious Practice in the Roman

East, Susan Matheson, Yale

University; *Spectacle in the Roman*

East, Katherine Welch, New York

University; *Roman Baths and*

Bathing Culture in the Roman East,

Fikret Yegul, University of

California, Santa Barbara; and

The Houses of Antioch, John J.

Dobbins, University of Virginia.

\$35, \$25 members, \$5 students

and faculty with ID.

Detail of Statue of
a Goddess (Toledo
Museum of Art,
purchased with
funds from the
Libbey Endow-
ment, gift of
Edward Drummond
Libbey 1971.131)



Conference

Cleveland's Creative Essence: 1900-2000, The Distinctive and Distinguished—Forging the Future

Saturday, April 21, 9:00–1:00.

Keynote: *Forging the Future*. Susan Szenasy, editor, *Metropolis* magazine, keynote speaker. A free public conference, co-presented with the Cleveland Artists Foundation, examines Cleveland's history and current issues facing regional artists and art institutions today.

"Open Mike" Nia Coffee House

Friday, April 20, 6:00–8:45.

Music, poetry, and open microphone in the Still Lives Café.

Guest Lectures

The "Secret Museum" from Pompeii to Brooklyn: Pornography, Patriarchy, and the Obscene

Friday, April 6, 5:30.

The annual Harvey Buchanan Lecture features John R. Clark of the University of Texas at Austin.

Adventures in Art Conservation in America: From the Fogg Art Museum in the 1920s to the Wyeth Family Today

Sunday, April 8, 1:30.

Joyce Hill Stoner, Winterthur/UD Program in Art Conservation.

Mysteries of the Snake Goddess

Wednesday, April 18, 7:00.

Dr. Kenneth Lapatin, Boston University, sponsored by the AIA.

Christopher Dresser

Sunday, April 22, 2:00.

Trideca Society lecture by Cheryl Robertson about the pioneering British industrial designer.

Gallery Talks

1:30 daily and 6:00 Friday evenings. Meet in the main lobby. The 1:30 talk on the 1st Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

Animals in Art

Sunday, April 1, 1:30 and Wednesday the 4th at 1:30. Kate Hoffmeyer.

Who Does Your Hair?

Friday, April 6, 6:00. Debbie Apple-Presser.

Islamic Art

Sunday, April 8, 1:30 and Sunday the 22nd at 1:30. Alicia Hudson Garr.

17th-Century Dutch Art

Saturday, April 7, 10:30. Saundy Stemen.

17th-Century Dutch Art

Wednesday, April 11, 1:30. Joellen DeOreo.

Choice of Color and Shade of Meaning

Sunday, April 15, 1:30 and Wednesday the 18th at 1:30. Frank Isphording.

Trash or Treasure

Friday, April 20, 6:00 and Wednesday the 25th at 1:30. Shannon Masterson.

Greek Pottery

Saturday, April 21, 10:30. Pat Ashton.

Gold and Gems

Friday, April 27, 6:00 and Sunday the 29th at 1:30. Jean Graves.

American Art Sampler

Saturday, April 28, 10:30. Dale Hilton.



The Rise of the Roman Epic

Spectacles from the Hollywood Empire, in honor of *Antioch: The Lost Ancient City*. Each film \$6, \$4 CMA members and kids 12 and under. (No children admitted to *Satyricon*.)

Quo Vadis?

Sunday, April 1, 1:45.
(USA, 1951, color, 35mm, 171 min.)
directed by Mervyn LeRoy, with Robert Taylor, Deborah Kerr, and Peter Ustinov. A Roman soldier falls for a Christian woman.

Right: Quo Vadis?, the 1st

Below: Journey to the Beginning of Time, the 11th

The Fall of the Roman Empire

Sunday, April 8, 1:45.
(USA, 1964, color, 35mm, 153 min.)
directed by Anthony Mann, with Sophia Loren, Stephen Boyd, and Alec Guinness. With barbarians at the gate, Romans vie for the throne. Scope print!

The Robe

Friday, April 13, 6:45.
(USA, 1953, color, 35mm, 135 min.) directed by Henry Koster, with Richard Burton, Jean Simmons, and Victor Mature. A centurion who presides over Christ's crucifixion finds his life changed. Scope print!



Fellini Satyricon

Friday, April 20, 6:45 and Sunday the 22nd at 2:00.
(Italy, 1969, color, subtitles, 35mm, 129 min.) directed by Federico Fellini. Fellini's overindulgent evocation of ancient Rome is loosely based on Petronius's hedonistic classic. New print with unexpurgated subtitles. Adults only!

A Funny Thing Happened on the Way to the Forum

Friday, April 27, 7:00 and Sunday the 29th at 2:00.
(USA, 1966, color, 35mm, 98 min.) directed by Richard Lester, with Zero Mostel, Phil Silvers, and Buster Keaton. A frantic farce about a Roman slave who will stop at nothing to win his freedom. New print!



This series, consisting of 35mm prints from the Czech Republic, was organized by the American Cinematheque (Dennis Bartok) and coordinated by the Czech Center New York (Irena Kovarova).

The Fabulous Worlds of Karel Zeman

The Czech animator Karel Zeman (1910–1989) was one of the most distinctive and influential animators of the postwar era. All the films in this series were made in Czechoslovakia and directed by Zeman. Each program \$6, \$4 CMA members and kids 12 and under.

Early Zeman Shorts

Wednesday, April 4, 7:00.
(1946–55, b&w, subtitles, 35mm, total 89 min.) Nine early shorts, including *The Christmas Dream* (1946), *Inspiration* (1949), and an assortment of Mr. Prokoup cartoons.

The Fabulous World of Jules Verne

Friday, April 6, 7:00.
(1958, b&w, subtitles, 35mm, 90 min.) Three Verne stories are combined in this dazzling fantasy. Preceded at 7:00 by Zdenek Rozkopal's 20-min. short *The Fabulous World of Karel Zeman* (1962).

Journey to the Beginning of Time

Wednesday, April 11, 7:00.
(1954, color, subtitles, 35mm, 75 min.) Children go back to the time of dinosaurs in this charming fantasy that combines live action and animation.

The Fabulous Baron Munchausen

Wednesday, April 18, 7:00.
(1961, color, in English, 35mm, 90 min.) A German nobleman boasts of preposterous adventures in this inventive animated tall tale inspired by the engravings of Gustave Doré.

War of the Fools

Wednesday, April 25, 7:00.
(1964, b&w, subtitles, 35mm, 82 min.) During the Thirty Years War, two men and a young girl search for a land without bloodshed. Also known as *The Jester's Tale*.



Gala Music Series

Members save on the regular price of \$20 or \$18: museum and Musart Society members, seniors, and students \$16 or \$14; special student rate at the door only \$5.

Quatuor Parisii

Wednesday, April 4, 7:30.
Thierry Brodard and Jean-Michel Berrette, violin; Dominique Lobet, viola; Jean-Philippe Martignoni, cello. Our survey of France's acclaimed string quartets concludes with the astounding young Quatuor Parisii, who perform quartets by Mozart (K421), Ravel (*Quartet in F*), and a new work by Boulez (*Extrait du livre*) in their Cleveland debut. Preconcert lecture by Richard Rodda at 6:30 in the recital hall.

Pamela Frank, violin Claude Frank, piano

Wednesday, April 11, 7:30.
No one plays the violin quite like the American violinist Pamela Frank. Her technical prowess and lush tone have placed her on all the great concert stages with the world's leading orchestras, including a recent appearance with the Cleveland Orchestra. Among her many distinguished chamber music collaborators are Emanuel Ax, Yo-Yo Ma, Peter Serkin, and—her favorite—Claude Frank (her father). Daughter and father offer works by Brahms, Mozart, and Beethoven. Preconcert lecture by Rebecca Fischer at 6:30 in the recital hall.

Watch for the 2001–2002 Gala and VIVA! series announcements and order your subscription early to reserve the best seats.

Musart Matinée Series

Free admission.

Martinů String Quartet

Sunday, April 1, 2:30.
Lubomír Havlák and Petr Matěják, violin; Jan Jíša, viola; Jitka Vlašánková, cello. Direct from Prague, the Martinů Quartet performs works by Mozart, Martinů, and Schubert in its museum debut.

University Circle Wind Ensemble and Guests

Sunday, April 22, 2:30.
Gary M. Ciepluch, director; with the Cleveland Duo, Stephen Warner, violin and Carolyn Gadiel Warner, piano; Carey Shinbaum, oboe; and Karel Paukert, organ. Works by Paul Hindemith, Samuel Zyman, and Rimsky-Korsakov.

Percussion Group Cincinnati

Sunday, April 29, 2:30.
Percussionists Allen Otte, Jim Culley, and Russell Burge perform on anything from amplified cactus needles, newspapers, and garbage cans to the “traditional” sounds of drums, cymbals, marimbas, and bells from around the world. They play works by John Cage and others.

Curator's Recitals

Free admission.

Karel Paukert with Members of the Euclid String Quartet

Sunday, April 8, 2:30.
Organist Karel Paukert teams up with members of the Euclid String Quartet in a performance of Vaňhal's *Concerto in F* followed by Passion chorales.

Festive Music for Trumpet and Organ

Sunday, April 15, 2:30.
Karel Paukert, organ with Jack Sutte, trumpet.

Musart Mondial Series

Tickets \$14; \$7 for CMA members, seniors, and students; special student rate at the door only \$5. Musart members receive complimentary vouchers for free admission.

Martin Mastík, guitar

Wednesday, April 18, 7:30.
The renowned Czech-American performs a virtuoso program of works by J. S. Bach, Sor, and Rak.

Benedetto Lupo, piano

Wednesday, April 25, 7:30.
A master of dynamic effects and tonal colors, Lupo presents *Miroir d'Espagne*, with works by Granados, Albéniz, Debussy, and Ravel.



VIVA! Performance

Café Noir

Friday, April 6, 7:30.
This whimsical and visually compelling combo inventively blends elements of gypsy music, tango, jazz, and Eastern and Western European music. Hailed by NPR's *All Things Considered* as “one of the year's best.” Gartner Auditorium. This concert replaces *Sufi Devotional Music: The Qawwals of Pakistan* whose U.S. tour has been canceled. \$26 and \$22, CMA members \$22 and \$19. Very limited seating.



Parade the Circle Celebration

Cleveland's unique community arts event, **Parade the Circle Celebration 2001**, will be June 9.

Presented by the museum and University Circle Incorporated, celebration day festivities include entertainment and hands-on activities. Join the parade for \$3/person; fee includes bottled water. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade. To be listed in the printed program, register during any workshop by Sunday, May 20. Flyers are available in the lobby. For further information, call 216-707-2483.

Circle of Masks

Sunday, April 22, 1:00–4:00.

The free kickoff event for parade season. From 1:00–3:15 artists Debbie Apple-Presser, Félix Diaz, and Mark Sugiuchi help you create masks, and Mary C. Woodward introduces masks from the Art to Go collection. In the interior garden

court, PUSH Physical Theater performs at 1:30 and 2:30, Bill Wade and Lelani Barrett dance at 2:00 and 3:00, and SAFMOD presents the audience-interactive finale, *Whimsical Transport*, at 3:30. Parade posters and T-shirts will be for sale. Flyers are available in the lobby.

Basic Parade Workshops help you create your parade entry. A workshop pass (individuals \$22, families \$60) entitles you to attend all basic workshops; fee includes parade registration and bottled water. Children under 15 must register and attend with someone older. Workshops begin April 27 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. Register for all workshops or for the parade during any listed workshop. Watch for special workshop listings in next month's magazine.

Volunteers

More than 100 volunteers are needed each year both in advance and on parade day. Opportunities begin with the Circle of Masks Festival, continue through workshop sessions, poster and flyer distribution, and culminate on parade day. Call Liz Pim of the Volunteer Initiatives office at 216-707-2593 for more information.

Family Express

Sunday is family day at the museum. All workshops are free, drop-in, and designed for the entire family.

Mosaics of Life in Antioch

Sundays, April 1, 8, and 29, 2:00–4:30.

Put the pieces of an ancient civilization back together by observing and recreating some of their art.

If These Walls Could Talk:

Roman Mythology

Sunday, April 15, 2:00–3:00.

Storytelling in the galleries with Anita Peebles.

Marvelous Mosaics

Sunday, April 15th, 3:00–4:30.

See old mosaics of stone and create a new paper mosaic.

Adult Studio Classes

All-day Drawing Workshop

Saturday, April 21, 10:30–4:00.

Sun-Hee Choi leads an intensive class for beginning to advanced students. \$20 for CMA members, \$40 others; fee includes materials. Limit 15. Call 216-707-2461 to register.

Here Comes Spring



Nature Pins

These hand-enameled pins are inspired by the 17th-century Dutch painting *Flowers in a Vase* by Ambrosius Bosschaert—a great Mother's Day gift!

Bumblebee \$40, members \$34

Iris \$55, members \$46.75

Butterfly \$40, members \$34



Membership, Circa 1916

When the museum opened in 1916, the trustees "invited applications for membership." The cost of an individual membership? \$10 a year: a bargain. In today's dollars that \$10 would be \$158.07!

A brochure printed in 1916 states, "If the work of the Cleveland Museum of Art is to be carried on successfully, it is quite essential that a large membership should be enrolled, as the Museum receives no public support. The friends of art in Cleveland are therefore urged to lend their support in this way that the Museum may extend its activities as widely as possible and serve its members and the general public adequately." Your membership dollars in 2001 support the very same philosophy.

The difference lies in the dollars. We continue to be very grateful for your membership support. And, we are guessing that you are grateful the cost of an individual

membership has *not* kept pace with inflation. In 1916, various privileges were extended to members. One of them was a free copy of "The Bulletin," a monthly newsletter. In 2001, "The Bulletin" has become this very *Magazine* you are reading. The best things in life are still free!

Double Your Dollars:

Whether your membership contribution is \$40 or \$400, you can double the impact of those dollars by taking advantage of an employee benefit your company (or your spouse's company) may offer: matching gifts. Your museum loves it when your membership contribution doubles or even triples. All you have to do is to pick up a matching form in your human resources department and mail the completed form to the museum with your membership contribution or under separate cover. Heartfelt thanks to all of the companies in our community who provide this great benefit.

Edifice Complex

Forum on Museum Architecture

Saturday, May 19, 9:00–1:00. Get tickets now for this forum on current trends in museum architecture—issues that are especially timely given the emerging plans for renovation and expansion of our own museum. Speakers include renowned architectural critics, scholars, historians, and museum directors. Tickets are required and are free at the ticket center.

Dine as the Romans Do

Brunch in the Oasis

Sundays, 11:00–2:30. Enjoy a feast fit for an emperor. Call 216–229–6216 to place reservations.

In gallery 239, Nancy McAfee stands with Robert Motherwell's *Elegy to the Spanish Republic* (1955–60, oil on canvas, 1965.583).

Ohio Arts Council
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PROGRAMS IN THE ARTS

Will Power

Remembering the museum in your will is a great way to provide lasting support. Listed below are popular types of charitable bequests.

A **Percentage Bequest** allocates a fixed percentage of your estate.

A **Residual Bequest** provides the the museum the residue (or portion) of your estate after explicit bequests to others have been made.

A **Specific Bequest** designates a stated dollar amount or securities.

A **Contingent Bequest** names the museum as an alternative if another of your bequests cannot be fulfilled.

A **Life Income Bequest** provides a life income to someone close to you, with the principal reverting to the museum after his/her lifetime.

A **Combination Bequest** combines several of the types above.

To view sample language commonly used in these kinds of bequests, visit our Web site at www.clevelandart.org and follow links to The Art of Giving and bequests. Call Karen Jackson at 216–707–2585 for more information.

Personal Favorite

"When I look at this painting, I can see the painter thinking," says Nancy McAfee, manager of outreach and audience development. "It's highly intellectual. Motherwell believed that painting was a metaphor for thinking, that its goal was to make thoughts visible. This is about the Spanish Civil War, about life and death, love and hate. The stark tensions that define war define the painting." Intellectual painting was a hallmark of the 1950s, as, in the wake of World War II, artists looked for universal ways to comment on themes of morality and life. "A lot of people feel this kind of painting is inaccessible. Since it's not about anything we have a vocabulary for, you can't just look at it and understand. But I think if you allow yourself to experience what



you see, you can feel the tension and the opposition. If you want to go to the next level, you read the gallery label and learn what it's about, and that knowledge gives the painting profound intellectual meaning. It's like learning what a poem is really about. I like to imagine Motherwell painting his canvas on the floor with these thick brushes, like he's composing a sonnet."

The Cleveland Museum of Art

A world of great art for everyone

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1-888-269-7829
TDD: 216-421-0018

Ticket Center
216-421-7350 or
1-888-CMA-0033
(closes at 8:00 on
Wednesday and
Friday)

Membership
216-707-2268
membership@cma-
oh.org

Museum Stores
Museum
216-707-2333
Beachwood
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Web Site
www.clevelandart.org

Sight & Sound
Audio guide of the
collection.
Free to members, \$4
others, \$3 students
and seniors. Check
out the new entries
from the Robert P.
Bergman Memorial
Gallery.

General Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Still Lifes Café
Closes one hour
before museum.
Oasis Restaurant:
Sunday brunch
11:00-2:30; reser-
vations recom-
mended; call 216-
229-6216

**Ingalls Library
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Saturday 10:00-
5:00, Wednesday
until 9:00. Slide
Library by appoint-
ment only (216-
707-2545)
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10:00-11:30 and
1:30-4:45

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Parking deck: \$5
flat rate. Surface
lot: 90¢ per half-
hour to \$7 maxi-
mum. Both lots \$3
after 5:00. Free for
senior citizens and
disabled permit
holders on
Tuesdays.

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